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1935

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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XIV. DRAWING BY SEBASTIANO
DEL PIOMBO

THE BRITISH MUSEUM QUARTERLY — VOL. X. NO. 2

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23. DRAWINGS BY COSTA AND SEBASTIANO DEL PIOMBO.

TWO works of considerable interest have been added to the series of Italian drawings in the Department, the one by purchase, the other by gift.

The earlier of the two is in pen and ink and measures 18·5 × 20·6 cm. (Pl. XV). It is the design, three times repeated, of the same oblong composition or frieze. In the centre on the left kneels, in each case, a vanquished commander before his conqueror. The conqueror is accompanied by cavalry: the vanquished leader alights from a recumbent elephant and other elephants follow him. The presence of these animals must indicate that some incident in the wars of Alexander, Pyrrhus, or Hannibal is intended, but the sketches are not sufficiently precise to make an exact identification of the subject possible.

The drawing has the stamps of Crozat (or that attributed to him), of Richardson the Elder, and of Thomas Banks. It was sold at Sotheby's on 14 May 1935, lot 20, as the property of Mrs Edith Seki. Richardson attributed it to Polidoro da Caravaggio, and for such an attribution there is some excuse in the resemblance to the type of sketches by him to be found in the Berlin sketch-book with their gracefully poised and lightly indicated figures.[1] But the style and the arrangement are clearly those of an earlier generation and a different artistic environment, that of Lorenzo Costa. The actual handling very closely resembles that of the well-authenticated drawing in the Uffizi for the altarpiece in San Giovanni in Monte and is quite certainly the same as in a drawing formerly in the Bateson collection (where it was attributed to Carpaccio), which has also with great probability been given to Costa.[2] For the arrangement and for many details comparison should also be made with the background of the fresco of the Triumph of Fame in San Giacomo Maggiore, Bologna; the horseman seen from the rear, the short shadows cast by the figures parallel to the plane of the picture, the way the groups are broken up, and the proportions and poise of the figures are all points of similarity.

[1] See *Jahrbuch der Preuss. Kunstsammlungen*, XLI (1920), p. 344.

[2] Bateson Sale, Sotheby's, 23 April 1929, lot 23, now in the possession of Messrs Colnaghi. The attribution of both to Lorenzo Costa was suggested by Mr J. Byam Shaw.

The second drawing (Frontispiece), generously presented to the Department by Mr Victor Koch, is by Sebastiano del Piombo and is drawn in black chalk on blue paper, heightened with white chalk, a medium characteristic of him.[1] In fact the style or mannerism of every part of the drawing is unmistakable. In addition to this it is related to a well-known work, the painting of the Visitation in Sta Maria della Pace, Rome. This, according to Vasari, was commissioned by Filippo Sergardi of Siena, but was never finished. The fragments, removed in the seventeenth century, were subsequently in the collection of Cardinal Fesch and are now in that of the Duke of Northumberland at Alnwick Castle. The present drawing corresponds very closely with the upper half (all that survives) of the left-hand portion of the composition. There is a second drawing (Ber. 2497) for the figures of the Virgin and St Elizabeth in the Louvre, which corresponds with the other fragment at Alnwick, and is of approximately the same size as the drawing presented by Mr Koch.

A. E. Popham.

24. A FIFTEENTH-CENTURY METAL-CUT.

THE Museum is indebted to Professor and Mrs T. O. Mabbott of New York for the generous gift of a dotted print of *St Gregory* (Schreiber 2657, *b*; about 47 × 35 mm.), which is only known in one other impression, in the Chapter Library at Gnesen. There are several prints of similar character and size in the British Museum, i.e. *St Barbara* (S. 2561), *St Catherine* (S. 2584), *St Cornelius* (S. 2605, *m*), *St Dionysius* (S. 2605, *x*), and *St Margaret* (S. 2699), the last named pasted on a leaf from a Flemish manuscript. The chief difference in character of design is the absence of decorative background in the *St Gregory*. Two again in the Metropolitan Museum, New York (from the McGuire collection), i.e. *St Catherine* (S. 2588) and *St Christopher* (S. 2603). Schreiber refers to these small saints as supplementary to the series of Bible (chiefly New Testament) subjects described under his No. 2174, and largely represented at Vienna (reproduced by A. Stix, *Die Einblattdrucke des XV. Jahrhunderts* . . .

[1] From the collections of Davenport Bromley, William Mayor (Catalogue 1875, No. 232) and F. A. White. 32·8 × 15·9 cm.

XV. DRAWING ATTRIBUTED TO LORENZO COSTA

XVI. DRAWINGS OF SHIPPING AT DOVER, OF THE 'MONRO SCHOOL'

zu Wien. II. *Die Schrotschnitte*, 1930, Pls. 1–4). It is difficult to be dogmatic in relation to series, as these little prints of saints must have been exceedingly popular and frequently repeated. Comparable, though somewhat larger, are various series of book illustrations, e.g. in Bertholdus, *Horologium Devotionis* (Cologne, 1490 and 1498), Turrecremata, *Meditationes* (Mainz, 1479), and the *Auslegung der Messe*) (Leipzig, 1496). Similar, also, in slightly larger form, is the series of forty prints described and reproduced by Leidinger (*Vierzig Metallschnitte aus Münchner Privatbesitz*, Strassburg, 1908), and now in the British Museum. Most nearly allied in style to the latter series are two other prints in the British Museum, a *St John the Baptist* (S. 2666, *b*) and *St Christopher* (S. 2601, *b*), which are pasted in inside the binding of a manuscript, *Regula Sancti Benedicti Abbatis* of 1460, acquired by the Print Room in 1918.

Professor Mabbott realized the interest of the *St Gregory* in relation to other Museum examples, and the donation, which is to bear the names of Thomas Ollive Mabbott and Maureen Cobb Mabbott, is a most friendly gesture. A. M. Hind.

25. PENCIL OUTLINES OF SHIPPING AT DOVER OF THE 'MONRO SCHOOL'.

AMONG interesting recent acquisitions by the Print Room is a series of six pencil outlines representing shipping scenes in and near Dover Harbour, presented by Mr C. F. Bell, F.S.A. These belong to a very large group of drawings, mainly executed in blue and grey wash or in pencil, which are well known to collectors of old English water-colours, and which have, till quite recently, often passed as early works of Turner or Girtin. Actually, in point of fact, there are, in the Turner Bequest (cccIxxviij, 4–8), blue and grey wash duplicates of the present pencil-drawings attributed to Girtin by Mr Finberg in his Inventory of the Bequest.

The origin of these Dover subjects has hitherto been a disputed question. Those drawings in the group which have been attributed to Turner have either been made to date from 1792, the year in which he made his early tour of Kent,[1] or been labelled as copies by

[1] e.g. the pencil-drawings in the Turner Bequest, xvi.

Turner after John Henderson the Elder, the patron of Turner and Girtin, a close friend and neighbour of Dr Monro in the Adelphi, and himself an amateur draughtsman of some talent, as we shall see later on. Henderson's claim to being the originator of these Dover subjects has rested hitherto largely on a pencil-drawing by him of a fishing smack in Dover Harbour, bequeathed to the Museum by his son in 1878. Of this there is a copy amongst the water-colours with Dover subjects catalogued by Mr. Binyon under Turner, which also came to the Museum with the Henderson Bequest (1878–12–28–47 . . . 50). Happily, now, some light has been thrown on the subject by certain passages in the Farington Diaries,[1] which, since their 'discovery' a few years ago, have so often helped to clear up difficult problems in the history of English art of the time. I am indebted to Mr Finberg for allowing me to quote the following four extracts from his transcriptions of the unpublished parts of the Diaries which have direct bearings on the drawings in question, establishing them as definite productions of the 'Monro School' and attaching fresh importance to the position of John Henderson in the matter.

1793, Nov. 30. Mr Steers called and brought Mr Henderson of the Adelphi, a lover of the arts.

1794, June 30. Breakfasted with Hearne. . . . Mr Henderson of the Adelphi brought an etching on soft ground, the first he had done from a sketch by Hearne, very free and well.

1794, Dec. 30. Steers says Dr Monro's house is like an Academy in an evening. He has young men employed in tracing outlines made by his friends &c. Henderson, Hearne &c lend him their outlines for the purpose.

1795, Dec. 1. Dr Monro's I dined at. Captn. Hardy of the Navy and Mrs Hardy were there also, Henderson, Steers and Hearne. . . . After tea, I looked over a portfolio of *outlines* of shipping and boats, made at Dover by Henderson. Very ingenious and careful. We staid till past 11 o'clock.

[1] Now in the Royal Library at Windsor.

Farington's reference to the 'outlines of shipping' would seem to settle the question of attribution of these Dover subjects once and for all, and to fix on Henderson as their originator. Moreover, from the third extract we may gather that numerous copies, of varying degrees of excellence, must have been made from his drawings by the young men working in Dr Monro's 'Academy', which, of course, included both Turner and Girtin among its members, as well as the latter's master, Edward Dayes, to whom Mr. Finberg now attributes certain of the blue-grey wash drawings in the group. Whether any of the present pencil outlines are Henderson's own work, it is not easy to say. Certainly one cannot very well see even a competent amateur, such as he was, putting on paper an excessively difficult subject like the view of Dover Harbour reproduced here (Pl. XVI, above) without some mechanical aid. One can only conclude that he used a *camera lucida* (an instrument widely used by both professionals and amateurs at the time), which would enable him to render minute details apparently with consummate accuracy and ease, although the actual handling of the pencil would seem to be on the weak side, and, in some cases, almost childish. Of this particular view of Dover, just referred to, there is an inferior pencil duplicate amongst the present set of drawings, besides the one in blue and grey wash belonging to the series in the Turner Bequest mentioned at the beginning of this note (Pl. XVI, below). All three versions correspond with each other exactly from the point of view of size in the essentials of the outlines, and this points to their having been *traced*, either from one another, or from some common original, rather than *copied*, which would have required constant and laborious measurements being taken. This certainly confirms Farington's statement above about the work done by young men in Monro's house in the Adelphi.

None of the 'Monro Academy' copies or tracings appear to have been carried out on the usual oiled tracing-paper. Thin vellum drawing-paper, then coming into fashion, was used instead, and the process of reproduction was as follows: a sheet of paper on which the tracing was to be made was placed over the original drawing which, in its turn, was placed over a sheet of glass; a light was placed behind

the glass, thus permitting the outline of the original to be seen through the tracing-paper. It is interesting to note that the same method was used by members of the Dawson-Turner family in making pencil-tracings of Cotman's drawings, and it is not improbable that Cotman may have originally picked up the idea during the period of his connexion with the Monro circle of which he is now known on Farington's testimony to have been a member.[1]

The present six sheets of pencil outlines came from a descendant of Dr Monro, some of the drawings from his vast collection having been retained in the possession of members of his family. The bulk of the collection, however, was dispersed in a five days' sale at Christie's in June and July 1833. In it appeared five lots, the catalogue descriptions of which are detailed enough for one to recognize them as belonging to this group of Dover subjects after Henderson. Three of the lots were actually described as being by Turner, and the great artist himself appears to have bought one of them, perhaps with the memory of how they may have helped him in the early days at Monro's Academy to gain that intimate knowledge of ships that was so useful to him in the later stages of his career. E. Croft Murray.

26. A PORTRAIT DRAWING BY AMBROSE McEVOY.

A PORTRAIT drawing of *Fräulein Zollner*, by the late Ambrose McEvoy, has recently been presented to the Museum by a body of subscribers (Pl. XVII). It is a fine example of his draughtsmanship in black chalk, reinforced and silhouetted with a most effective use of sepia wash. Most of his later portrait studies were lightly touched in colour, magical and somewhat elusive, and one of these, the 'Green Necklace', was recently acquired by the Prints and Drawings Fund of the Contemporary Art Society, and may eventually join *Fräulein Zollner* in the Museum. An early architectural study, made by McEvoy at Dieppe, came to the Department some months ago with the Alfred W. Rich Bequest, so that his art will eventually be represented by good examples in several styles. A. M. Hind.

[1] The question of the copies and tracings done in the 'Monro Academy' is fully discussed by Mr C. F. Bell in his essay on 'John Robert Cozens' published by the Walpole Society, vol. xxiii, 1934–5, pp. 20–3.

XVII. FRÄULEIN ZOLLNER, BY AMBROSE McEVOY

XVIII. INSCRIPTION OF JULIUS CLASSICIANUS

27. THE SEPULCHRAL MONUMENT OF JULIUS CLASSICIANUS.

FOR over eighty years the Museum has possessed two stones from what must have been one of the most imposing of the sepulchral monuments of Roman London. One is a 'bolster' with imbricated leaves and central binding. The diameter is 20 inches and length just over 5 feet. The monument was evidently of considerable proportions, and the other stone, which bears the beginning of an inscription (*C.I.L.* VII, 30), is correspondingly impressive, being 2 feet 6 inches in height and over 5 feet long as found. The loss of one end has made it difficult to read the inscription correctly. The extant portion reads: DIS / *m*ANIBVS / . . . *f*AB. ALPINI. CLASSICIANI, the deceased being a Fabius or a citizen of the Fabian tribe. The last two words appeared to give a double cognomen, and together with the admirable style of the lettering led Hübner to propose a late first- or early second-century date; but the rarity of 'Classicianus' made it rash to identify him with any bearer of the name in history, and even led some to take it as a term for some kind of naval rating (cf. *classicus*, *classiaris*). A conjectural restoration after the late Professor Lethaby was figured in the *Guide to Roman Britain* (1922, p. 16), but the problem was inevitably treated with reserve.

These stones were found in 1852 built into one of the semicircular bastions added in later Roman times to the city wall of London; it was in Trinity Square, Minories, immediately north of Tower Hill, and the discovery was carefully described by Roach Smith, who records that there were a number of other sculptured stones, apparently from the same monument, likewise built into the bastion, which he was unable to save. A small portion of the bastion's northern face survived not only the operations of 1852 but the building, some thirty years later, of the retaining-wall of the Inner Circle railway-cutting some 10 inches from it, and in June of this year the enlargement of this to make room for the Minories Sub-station led to its discovery. Upside down in the lowest course of masonry was the inscribed stone here figured (Pl. XVIII): the find was immediately reported by Mr F. Cottrill as London Archaeological Observer for the Society of Antiquaries, and after critical inspection by officers

of the Guildhall and London Museums and of the British Museum, its identity as part of the Classicianus monument was established. It has been generously presented to the British Museum by the London Passenger Transport Board; and the whole find is to be published by Mr Cottrill in the *Antiquaries Journal*.

The right-hand end, and also the top, of the new inscribed stone have been deliberately cut away; and this fact, together with analogous recutting and redowelling on the other stones, and the presence on all of a pink mortar which is clearly neither original nor identifiable with the coarse, sandy mortar used by the builders of the bastion, makes it plain that the monument had been already dismembered and once reused before the latter claimed its stones. Perhaps this happened in the third century. The inscription as thus curtailed reads: PROC. PROVINC. BRIT . . . / IVLIA. INDI. FILIA. PACATA. I . . . / VXOR. The final VXOR and DIS on the other stone must both be central, and BRIT can now be restored as BRIT*ann.*, with I*nfelix* before VXOR. Thus we have the epitaph of an Imperial Procurator of the Province of Britain whose cognomina were Alpinus Classicianus, erected by his sorrowing widow Iulia Pacata, daughter of (Iulius) Indus.

Tacitus states (*Ann.* XIV, 38) that in A.D. 61, the year of Boudicca's rebellion, the Procuratorship of Britain, vacant by the death of Catus Decianus, was filled by the appointment of a Iulius Classicianus, and it becomes impossible not to identify the two men. *f*AB. on the first stone must then stand for *Fabia tribu*, and the preceding space seems adequately filled by the required names *C. Iuli*. The final reading will then be as follows:

DIS
*m*ANIBVS
*c.ivli.f*AB.ALPINI.CLASSICIANI
. . . . . .
. . . . . .
PROC.PROVINC.BRIT*ann.*
IVLIA.INDI.FILIA.PACATA.I*nfelix*
VXOR

It will be seen that two lines have been marked as missing from the cut-away upper part of stone no. 2: the space they would occupy

(1 foot) is just that required to give it a height of 2 feet 6 inches, equal to that of the other stone, and further, to accommodate the details of Classicianus' career through the equestrian *cursus honorum*. The space is large enough to support the historical probability that Classicianus had acquired administrative distinction before his appointment to Britain. Both his predecessor Decianus and the legate Suetonius Paulinus were clearly blamed by the Roman Government for the catastrophe of Boudicca's rebellion, and we learn from Tacitus that Classicianus was sent out not merely to restore the financial administration which Decianus had mishandled, but to report to Rome on the conduct of the legate. From what part of the Empire did this able and successful civil servant come? As a Gaius Iulius of the Fabian tribe he was probably a native of Gallia Comata; his cognomina point in the same direction, for Alpinus, Alpinius, Alpinius Classicianus, and Classicus are all recorded from the region between the Alps and the Ardennes, and the family connexions suggested make it most probable that our procurator was a Trever. It would be interesting to find a Gaul occupying such a high post as Procurator of Britain at this early date, especially as the tendency so illustrated is noted by Tacitus. For his assignation to the Treveri there is a further argument in the identity of his wife. Her father's name was Iulius Indus: only one bearer of this name is known, the Iulius Indus who in A.D. 21 at the head of a single troop of horse crushed the rebellion raised in that year by Florus among the Treveri. Indus was, as Tacitus also tells us in the same passage (*Ann.* III, 42), himself a Trever. His troop is thereafter known as a regular unit of auxiliary cavalry with the name *ala Indiana*. A confirming touch is given us by the woman's cognomen Pacata: to be of marriageable age for Classicianus, she should have been born about the time of her father's suppression of his nation's revolt in A.D. 21, and we may see an allusion to that event in her name. Iulius Classicianus must have died during his tenure of office in Britain about 65 A.D., as Ti. Claudius Augustanus cannot have been appointed Procurator much later. The new discovery has enriched the Museum with a closely dated inscription of an interesting historical figure, and made possible a restoration of one of the most

important sepulchral monuments surviving from the Province of Britain. C. F. C. Hawkes.

28. A REMARKABLE LONG-BARROW.

ATTENTION has recently been called to the Archaeology of Lincolnshire in the *Archaeological Journal* (Vol. XC, p. 106; Vol. XCI, p. 97), and several long-barrows, presumably of the neolithic period, have been plotted on the map, but few explored. A special effort has, however, been made at Skendleby where the southernmost example has been located; and Mr W. Gainsford has permitted Mr C. W. Phillips of Cambridge to remove one of the Giants' Hills, a mound 200 feet long, which covered human remains and features not previously noticed in any British barrow. There was some resemblance to one of the Hanging Grimston group in Yorkshire (Mortimer, *Forty Years' Researches*, p. 103), which was thought by the excavator to have been raised over the dwelling of the deceased. At Skendleby the human burials were collected in one place on a bed of chalk slabs, but not all deposited at the same time, the topmost being the best preserved. Though most of the barrow and surrounding ditch was cleared, very few antiquities were found, the most striking being a life-size clay model of a toad, and a jet runner for a belt (like Greenwell's *British Barrows*, fig. 6, p. 34). The main interest of the barrow was structural, and most of its secrets were revealed by clearing the greater part of the mound and surrounding ditch. It was approximately east and west, and the broad eastern end was 70 feet across, the height being originally about 12 feet. A little south of the middle line were found cylindrical holes in the chalk rubble left by the decay of wooden rods, arranged horizontally in sets of five and connected with stout upright posts at intervals, as if to form a series of hurdles for sheep-pens. Their purpose will be discussed with other problems by the excavator in the 85th volume of *Archaeologia* to be published by the Society of Antiquaries of London; and both owner and excavator thought it best to hand over all the movable objects to the Museum, to be first arranged as a special exhibition in conjunction with the newly restored neolithic pottery of the Greenwell Collection. Reginald A. Smith.

29. A SCULPTURED STONE FROM NINEVEH.

THE object of this description, numbered 115040 in the Department of Egyptian and Assyrian Antiquities (see Pl. XIX, nos. 1–4) is a massive and much-battered stone of roughly circular form, having a diameter of 2 feet and a greatest height of 13 inches. Its middle is completely hollowed out by a wide perforation, tapering slightly towards the base, and having its sides worn smooth. On the outside is a series of figures in low relief, some of which are destroyed or damaged by more recent fractures than the rough hewing by which the object seems to have been adapted in antiquity to serve a purpose other than that for which it was originally made.

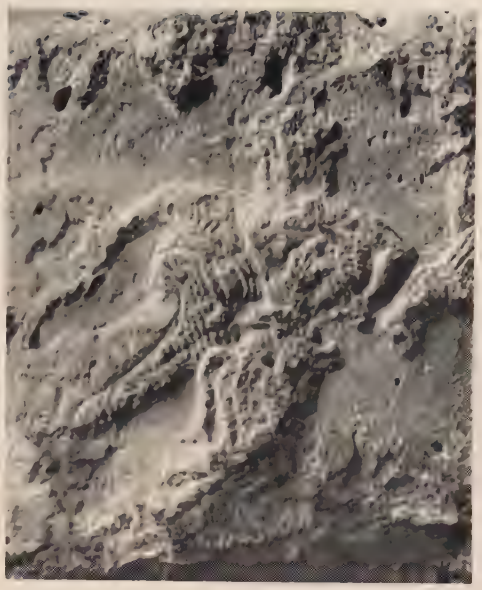
This is by no means a new acquisition, for it was discovered by Layard's workmen on the mound of Ḳuyunjiḳ (Nineveh) in October 1849, soon after his return from a visit to the festival of the Yezidis at Sheikh Adi. It is mentioned, without any indication of its original position, among a number of 'Assyrian relics obtained from the ruins' on p. 595 of his *Nineveh and Babylon*, where there is a small woodcut of a 'rude circular vessel in limestone, ornamented on the outside with figures in relief of the Assyrian Hercules struggling with the lion', and this seems to be the only publication. The recent exhibition of this stone in a more favourable light on the west wall of the Babylonian Room gives opportunity for a fresh examination.

The middle of the stone is occupied by a wide depression, so deeply worn that it penetrates through the bottom. The upper edge of this slopes gently and is somewhat rough on the surface, but in the middle there is a hole with steep sides, slightly tapering towards the bottom; these sides are worn smooth and stained to a dark grey colour. It seems very likely that all these features are due to the use of this stone as a door-socket, i.e. a base upon which turned the heavy metal-shod post which revolved with the door as it was opened and shut. If this was so it must have been long in use, or have supported a door often opened, for the post has worn right through the stone. Whether it was originally meant for a door-socket is more doubtful, for the whole stone shows clear marks, especially on the base, of

having been roughly reshaped out of something which may once have been larger. There are a few traces of a line of sculptured features —possibly animal-heads—above the main figures on the outside, and the latter may have been originally but one of several sculptured registers. Further, the upper edges of the central depression indicate that this was at one time much shallower than at present. It is most likely that the original form of the object was a fairly deep stone bowl.

A definite arrangement reveals itself in the sculptured figures. They are all groups of man-like forms contending with lions, but there is a symmetry both in the forms themselves and in their postures. For the first, they are recognized as two well-known figures in Babylonian art, placed alternately—the belted (and otherwise naked) man with abundant hair and beard, and the ithyphallic man with the lower parts and tail of a bull, these two being often called Gilgamesh and Enkidu, though with singular infelicity, for there is nothing in the story of those heroes to justify such an identification. Their arrangement in this relief is interesting: the centre of the composition is that part which is now the worst damaged or quite obliterated. Here stands the bull-man supporting a rampant lion on each side of him with one of his arms, and to the right of him, now completely vanished, was a similar group of which the naked man was the centre. The rest of the circumference is occupied by eight figures of these two beings, each fighting with one lion, but the figures are placed alternately, and the eight fall into four pairs with a further symmetry of arrangement in the postures. On either side of the two central groups (i.e. of the two beings each supporting a pair of lions) there is a group of the fighters in their first grapple with the rampant lion (Pl. XIX, 1), but so arranged that the naked man and the bull-man are always placed alternately. On the far side of the circumference are the remaining four figures, which again fall into two groups of two, in both of which the figures are shown victorious over the lions, which they subdue with violent gestures. The bull-man in both cases seems to be rending the lion across his breast (Pl. XIX, 2), while the naked man once (Pl. XIX, 3) treads upon the lion's neck, and once (Pl. XIX, 4) has swung himself astride the helpless lion's back.

1

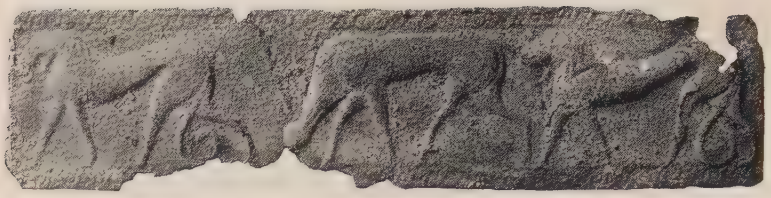


2

3

4

XIX. SCULPTURED STONE FROM NINEVEH



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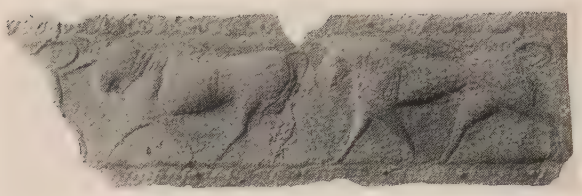
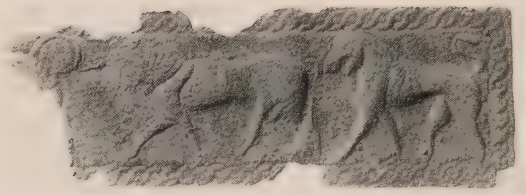


b



c

d

e

XX. THE PULSKY BRONZES

The two figures depicted in this relief seem to have been known to the Babylonians as 'the twins', though their individual names are not ascertained. They were divine and of beneficent nature, for their activity was held to ensure the coming-in of good and the going-out of evil, so that such forms were often placed beside doorways in the attitude of supporting the door-posts, or else they were engraved upon cylinder-seals either as the guardians of doors or as subduers of lions and bulls, which may symbolize the powers of evil against which they contended. It is perhaps these two who are called in a magical text the 'fighting twins', because they are constantly shown in conflict with beasts. In any case, if this stone was used as a door-socket, these figures would be fittingly placed to secure the entrance for good, and against evil influences, especially as such apotropaic figures were generally buried under the threshold of rooms.

Though discovered in the ruins of the Assyrian capital it is not at all likely that these sculptures are of Assyrian workmanship. The gigantic form of 'Gilgamesh' was, it is true, placed near the entrances of palaces, and occurs upon terracottas of that period, but this pair of guardians is far more characteristic of early Babylonian than of Assyrian art. The subject of their combats with lions, and the attitudes in which they are portrayed, recall at once the figures found upon cylinder-seals of the Agade period, about B.C. 2600, where precisely similar scenes are the favourite theme of the engravers. This stone, though probably reused in later times, and perhaps for a different purpose, may therefore be regarded as another relic of the rule at Nineveh of the Agade kings, whose former possession of the city was proved by Dr R. C. Thompson's recent discovery there of a direct allusion to Manishtusu as having rebuilt a part of the Ishtar temple. As such it is a welcome addition to the extant remains of an art which has left one famous example but is very sparsely represented in modern collections. C. J. GADD.

30. THE PULSKY BRONZE RELIEFS.

AT the sale of the Pulsky collection in 1868 the British Museum obtained among other lots the five strips of embossed bronze illustrated for the first time on Pl. XX. All that can be said of their

provenience is that the Sale Catalogue includes them (lots 53–8) in the section of Etruscan bronzes. They were described briefly in the *Catalogue of Bronzes* (1899) as nos. 361–5, and there is an equally brief but misleading reference to them in Perrot and Chipiez (iii, p. 873); otherwise they seem, undeservedly, to have escaped notice.

The five reliefs agree in style and scale and doubtless form a set, composed of three horizontal and two vertical members. The decoration consists of animals within a border of guilloche. On 362 (Pl. XX, *a*), which is complete, the frieze is composed of a browsing deer between lions; on 361 and 363 (*b* and *c*) the central animal is a bull. The uprights vary in height; 364 (*d*) has a single panel containing a winged goat, a rare type, while 365 (*e*) is double-panelled with a goat below, a lion above.

It is probable that these bronze plates originally belonged to a sepulchral throne from an early Etruscan tomb. The different lengths of the uprights cannot easily be explained on any other hypothesis. The throne we may suppose to have resembled in general form the example which for some years past has been a prominent feature of the Etruscan Museum of the Vatican, reconstructed from fragments found in the Regulini-Galassi tomb at Cervetri (Mühlestein, *Die Kunst der Etrusker*, Pl. 126; see also the frontispiece to Pinza, *Etnologia Toscana-laziale*, Vol. I, in which the Etruscan princess is represented in all her splendour, seated on the throne in the centre of the shadowy tomb). The long upright 365 was one side of the back, the shorter upright 364 came from a leg or perhaps from the strut of an arm. The three horizontal bands ran round the seat; as the lion on the right of 363 is crowded, it may have been set to the rear, and in this case 363 was the right side, 361 the left, and 362 the front. The animals are more Oriental, with less of Ionian mannerism, than those of the Regulini-Galassi throne, and the plates are earlier in date—early seventh century B.C.

There are two fragments in the Museo Kircheriano at Rome which seem to have formed part of the same throne. They were published in 1912 by Poulsen, *Der Orient und die frühgriechische Kunst*, figs. 124, 125. Fig. 125 is the counterpart of 365, the other side of the back; fig. 124, a long horizontal strip, perhaps formed one side of the base.

A sixth plate (*Catalogue*, no. 366) was acquired by the Museum at the same time and is similar in dimensions but of poorer style and later date. It probably also formed part of a throne and may have been the top cross-piece of the back, with a palmette ornament projecting at each side. The frieze is composed, from left to right, of a sphinx, a lion, a horse, a lotus plant, and an ape. The background is filled with rows of studs, as on an upright panel in the Vatican (*Mus. Greg.* I, Pl. XXXVIII, 8). F. N. Pryce.

31. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

2. Chinese Bronze Bell.

BELLS of different varieties have been used from very early times in the ceremonial gatherings and sacrificial rites of ancient China. It is possible that as early as Shang times (1766–1122 B.C.) they were buried with the dead, while Chou (1122–249 B.C.) bells are still not infrequently excavated. Allusion to their existence in the classics are numerous. Professor Yetts[1] thinks they were used not only as musical instruments but for signalling in war.

The most common variety, the *chung* (hanging bells), were slung obliquely on frames suspended by a chain or cord; more rarely by a detachable hook strung on a ring from a band round the shank. They appear to have ranged in size according to their notes; a full carillon is usually represented as sixteen hung in two rows of eight. As they possessed no clappers they had to be struck by hand. Each bell has a *sui* or circle on which it should be struck, but as Professor Yetts points out ancient bells so seldom show signs of any wear that one presumes that they were struck if at all by a padded instrument; more probably they were confined to purposes of ritual. According to Chu Tsai-yü the oblique method of suspension was abandoned under the Sung.

The central field of the bells is conspicuous for the presence of thirty-six bosses termed *ju* or nipples. The *Po-ku t'u lu* mentioned that Li Chao of the Sung, famous for his knowledge of Chinese

[1] *The Catalogue of the George Eumorfopoulos Collection of Chinese and Corean Bronzes, &c.*, Vol. II, p. 1.

music, believed they were used to prevent vibrations. This same work divided the *chung* by sizes into three categories. The largest *tê*, the medium *po*, the smallest *pien*.

The bell from the Eumorfopoulos Collection, Plate XXI, is of the *pien chung* type. The hilt of the shank is surrounded with a band of cicada design and a meander pattern in low relief, the lower half with a band which is engraved with a scroll design broken by four round bosses, two each side, near the base of the loop, producing in full side view the aspect of an owl's head with the line of the loop as a beak. The surface of the shoulders is also engraved with meander pattern. The main body of the bell (*chêng*) is decorated as is customary with thirty-six nipples, arranged eighteen on each side in two confronting pairs of three surrounded by a raised band and divided from each other by bands of engraved key fret. Between these pairs runs the central field of the bell: it is undecorated. The *ku* or lower end of the body of the bell carries on both sides a pattern of raised convoluting lines, interspersed with engraved designs in relief, after the manner of a *t'ao t'ieh* mask but without the eyes.

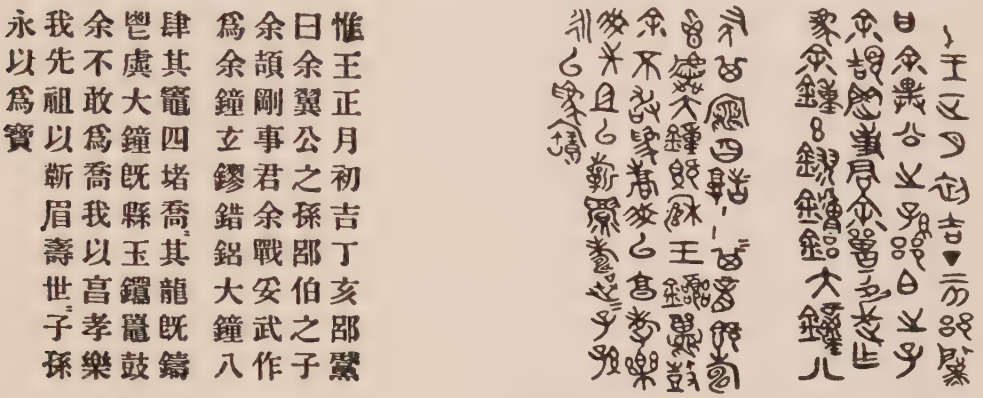
The side reproduced in Pl. XXI exhibits the *sui* or circle on which the bell should be struck; it is embossed with three comma-shaped forms which Professor Yetts explains as a symbol for the reverberating quality of sound. Bells of this kind are frequently inscribed. The inscriptions usually begin on the right side of the *ku* and run towards the left, avoiding the central field; when both sides are inscribed they impinge on the central field and sometimes extend to the inner surface of the barrel. The inscription on this particular bell in eighty-six characters is famous, but its great delicacy can scarcely be appreciated without a lens. The inscription (see Figure) is divided into two parts: that on the right of the *ku* consists of four columns of ten characters each and that on the left of a similar four columns with the addition of four characters that end the inscription. One character in the fifth and one in the eighth column is repeated.

Professor Yetts points out that its characters indicate that dies were used in the preparation of the wax models. The translation of the inscription has proved a bone of contention among Chinese scholars. P'an Tsu-yin believed that it recorded a victory and that this bell

XXI. CHINESE BRONZE BELL FROM THE EUMORFOPOULOS COLLECTION

was cast from arms of the conquered, Wu Ta Ch'êng that it commemorated services rendered in the hunting-field.

This is the translation offered by Professor Yetts:[1] 'On the first day of the King's first month, it being the *ting hai* day, I, C'hi of Lü, declared that I, a grandson of Duke Yi and son of the Earl of Lü, having served the Prince diligently in restoring peace by warlike



INSCRIPTION ON BELL. By kind permission of Prof. Yetts and Messrs Benn.

prowess, have made of dark and fine bronze these bells: eight large of full tone for sacrificial rites to my ancestors, and four [small] of lesser tone [for invoking the spirits]. Proudly, proudly the posts and bars rear their dragon heads, now their casting is completed; and the big bells, when suspended, shall harmonize their notes with tinklings of the sonorous jades and beats upon the alligator-skin drums. Not daring to exalt myself, I shall make to my ancestors filial offerings accompanied with music from these bells, whereby to implore the bushy eyebrows of old age. May generations and generations of my descendants continue to use and treasure them.'

The bell is said to have been excavated in 1862 from a river bank in Shansi in the company of eleven others.

As the character which appears ninth in the first column and seventh in the second has been variously interpreted as Lü and Chü it is not

[1] *The Catalogue of the George Eumorfopoulos Collection of Chinese and Corean Bronzes, &c.*, Vol. I, p. 30.

easy to trace the prince for which it was made. Professor Yetts favours the former interpretation. Takata associates the bronze with a Marquis Lü, who was a Minister in the reign of a King Mu, in the middle of the tenth century B.C., but Professor Yetts following Wang Kuo-wei believes the inscription to refer to a member of the House of Wei, who in the seventh century B.C. ruled over a part of Shansi. He dates it between 561 and 340 B.C.

The bell is covered with a grey patina mottled with a rusty red.

H. 11·9 inches. Length of the shank 4·4 inches. D. across the mouth 5·8 inches. R. S. JENYNS.

32. CHINESE ANTIQUITIES.

THE Oriental Collections have been enriched by a series of fifteen Chinese objects acquired in July. These include a bronze sacrificial ewer (*chio*) with steely grey patina, and a band of raised ornament, consisting of ogre heads, in a ground of engraved key-fret pattern; while above this band are stiff leaves enclosing cicada designs and fret. Under the handle is a bird pictogram below a cruciform symbol. This vessel, which probably dates from the end of the second millennium B.C., is reputed to have been found at Ta ssŭ kung tsun. It is very similar in form to the *chio* illustrated in the *British Museum Quarterly*, Vol. IX, No. 4, Pl. XXXVIII.

There is also a bronze ladle (Pl. XXII, Fig. A) for a sacrificial vessel from Chang-tê Fu in Honan. It has a green patina and the handle ends in elegant open-work. From the same place came a knife-like implement of bronze (Fig. B) with raised designs and pierced border on the handle. Both of these probably date from the end of the Chou dynasty (1122–249 B.C.): and perhaps a little earlier is a bronze linch-pin with a beautifully modelled animal head as terminal (Fig. C). There are two jade ornaments in the form of animal plaques of the late Chou period, and there are eight pieces of pottery stated to have come from the excavations at Hsiao Tsun near Anyang in Honan. It is usual to assign the material excavated here to the Yin dynasty (1401–1122 B.C.), but this pottery seems to range from the Yin to the Han dynasty. It includes a vessel of early Chou, possibly Yin date, with patches of glaze; but this glaze is obviously accidental

XXII. CHINESE ANTIQUITIES

XXIII. BYZANTINE SKETCHBOOK

and does not help to solve the problem of the antiquity of glaze proper in China. The other specimens are unglazed but of interesting forms; and there are two small objects of blackish clay finely modelled in the shape of buffalo heads. Similar objects are known in jade and perhaps these are cheap substitutes for the more precious material. Finally there is a handsome pottery pillow (Fig. D) of red ware dressed with white slip and artistically engraved with a pheasant and flowers. The designs are coloured green, pale yellow, and a rich reddish brown under a transparent and almost colourless lead glaze. The pillow is said to come from Hsaio Yü Chou in Honan, and is believed to be of the Sung dynasty.

A. Length of ladle 7·2 inches.
B. „ implement 6·9 inches.
C. „ linch-pin, 4·1 inches.
D. „ pillow 15·9 inches.

R. L. Hobson.

33. AN ICONOGRAPHIC SKETCHBOOK

RELIGIOUS art is by nature conservative, subduing so far as may be the personal element. In this sphere Byzantium has long been a byword to the individualistic West, less perhaps at the present moment when the stubborn hieratic formulas of other cultures have become more familiar, and the art of the Orthodox Church has itself been subjected to closer and more sympathetic scrutiny. The question arises how such rigid conventions were maintained. Manuals of painting are of course known. The Museum possesses one in Additional MS. 40726, and a similar work which goes under the name of the monk Dionysius of Fourna, Ἑρμηνεία τῆς ζωγραφικῆς τέχνης, has been edited in the present century. But these manuals are merely descriptive. They tell us how to mix paints and prepare a surface, how the figures must be disposed in a particular subject, and so forth. Nothing here for the eye, no more than in the text of an Exhibition catalogue. For the visual pattern the artist had to go elsewhere, either to actual examples in churches and illuminated manuscripts, or more likely to a private and portable notebook of stock designs. Such sketchbooks existed, we know, in

the medieval West. An English example, Pepysian MS. 1916, has been reproduced by Dr M. R. James in Volume XIII of the Walpole Society. Although at one time they must have been common, not many have survived. They were not show-books, and no doubt received hard usage.

Through the generosity of Dr Eric G. Millar the Department of Manuscripts has now become the owner of a Byzantine sketchbook (Add. MS. 43868), if the term Byzantine can be used to describe a product of the eighteenth century. Greek, however, it certainly is, displaying the artistic tradition of the Orthodox Church little impaired by the passage of a thousand years. Into this tradition there have, of course, crept later and Western influences, rococo details here and there, which have, however, adapted themselves to the earlier style. But the figure of the horseman in a three-cornered hat on p. 20 stands out irremediably incongruous, and might have stepped from a canvas of the reign of Queen Anne, far remote from the cavalier saints Theodore, Demetrius, and George, whose repeated hieratic forms adorn a number of pages. Interspersed among the sketches we find the usual recipes for paints, written in the popular language and unbridled spelling of the period. Illiteracy has invaded even the names of the Evangelists, of whom the first two masquerade as ΜΑΝΘΕΟΣ and ΜΡΑΚΟΣ. No sign of local origin can be detected; the subjects are the usual subjects of Greek iconography. A puzzling inscription on p. 70 runs: αφου επαρθη η πολης ηνε ετη αφπο χρηστου ⁜ 1352. One is tempted to suspect a common type of error, and refer the note to the capture of Contantinople in A.D. 1453. But though ἡ πόλις unqualified usually means Constantinople, the reference here may be local and point to an at present unidentified city. So far anonymity covers both the artist and his antecedents. Two striking pages are shown on Pl. XXIII.

H. J. M. Milne.

34. A CHARTULARY OF SHAFTESBURY ABBEY.

TIME has dealt unkindly with Shaftesbury Abbey, once, until surpassed by Syon, the richest nunnery in England. Of the conventual church, in which rested the bones of King Edward the

Martyr, not one stone remains upon another; and it seemed until recently that, save for a slender folio register of the fifteenth century (Harley MS. 61), almost every trace of the title-deeds to its magnificent endowment had likewise vanished. That endowment, so historians from the time of Asser have averred, had its source in the bounty of Alfred the Great. Other benefactors followed in the footsteps of the king, until, in 1500, the muniments in the treasury had grown so numerous that the production of any particular document was, in the words of Abbess Margery Twynyho (d. 1505), 'a task which required not one day but several and was exceedingly tedious to the searcher or searchers'. Like other medieval landowners, the nuns of Shaftesbury took the precaution of recording their deeds in chartularies, which must obviously have been numerous. To throw the whole blame for the disappearance of deeds and registers upon Thomas Cromwell and his monastic visitors would be most unjust. The fact is that in the seventeenth century 'the legier booke & diuers auntiente Writinges' of the house were preserved only some half a dozen miles away, 'at thevidence house in Warder Castle', the seat of Lord Arundell of Wardour, where at least one antiquary consulted them (Add. MS. 29976, ff.13,17). An inspector of the Historical Manuscripts Commission who reported on the contents of the muniment room about 1870,[1] however, makes no mention of such documents, and—since he can hardly have overlooked a volume of at least 482 folios—loss or destruction must be presumed. At Shaftesbury itself, says Tanner in his *Notitia Monastica*, published in 1695, there still survived a '*Cartular.* de Shafton. *penes* D. Joh. Low de Shafton.';[2] but according to Hutchins, the historian of Dorset, writing not later than 1773, 'this MS. on the strictest inquiry is not now to be found'. Yet another chartulary, which has vanished from sight within the last century, is referred to in the *Guide to the Victoria County History* as the property of 'Tho. Schutz of Shotover, co. Oxford', who died in 1839.

[1] *Hist. MSS. Comm., 2nd Rep., App.*, pp. 33–6.

[2] Perhaps, since it is stated in the *Guide to the Victoria County Hist.* that 'in 1680 this MS. was in the hands of Sir J. Lowe's trustees', Tanner was repeating out-of-date information.

Two years ago a copy of the 'Calendar Donationum' drawn up by order of Margery Twynyho, partly in order to obviate the painful delving for documents, still more to avoid the consequences which ensued on failure to produce privileges and evidences in the courts of law, made its appearance in the sale-room. That fascinating volume, which had been possessed by the abbess's brother Christopher, sometime steward of the abbey, and his descendants for upwards of four hundred years, was secured by the Museum and is now numbered Egerton MS. 3098 (see *B.M.Q.*, Vol. VIII, pp. 18–22).

At the recent dispersal of a portion of the Phillipps library the Museum obtained another Shaftesbury book, written in the fifteenth century and designated by Sir Thomas Phillipps, though on what grounds is not evident, 'Liber Ruber Abbatiæ de Shaftesbury'. Of the history of the manuscript prior to its purchase by Phillipps from Payne, the bookseller, in 1845, no more can be said at present than that signatures of members of the Wild family, of Marchwood in the Hampshire parish of Eling, dated 1784, occur on several pages. While there seems little enough reason to hope that in Egerton MS. 3135 (as it will henceforth be known) one of the missing chartularies has been recovered, the book has affinities both with the Twynyho calendar and with the Harley register. Most of the charters indexed under Fovant in the calendar (and, of course, still housed in the treasury in 1500) appear at length in the new chartulary. Its relationship with Harley MS. 61 is even more intimate. Both were the work of a number of strikingly similar, though probably not identical, hands, and in both the same somewhat unusual system of folio and quire numeration is employed. In interest, however, the new-comer is much inferior. Almost all that is known of the acquisitions of the abbey in Anglo-Saxon and Norman times is derived from the Harley manuscript. Egerton MS. 3135, on the other hand, deals solely with property in the Wiltshire village of Fovant and in the town of Shaftesbury itself, and that only from the thirteenth century until about 1406. Perhaps a detailed examination of the contents will reveal matter of greater moment than the fortunes of the tenement 'exoposito la Pillori in foro Shaftonie'.

A. J. Collins.

35. THE LAST PRE-DISSOLUTION SURVEY OF GLASTONBURY LANDS.

WHEN John Leland, the King's antiquary, came to Glastonbury about 1542 he noted the tomb of the late abbot, Richard Beere (d. 1524), in the south aisle of the nave of the church and found evidence everywhere of his activities in the buildings of the monastery. The abbot of Glastonbury was always, in virtue of the admitted claim of that house to be the oldest in England, a great prince of the Church, and it is clear that Richard Beere worthily sustained the magnificence of his position. It is little wonder, then, that one of his chief interests was the promotion of a detailed survey of the rich properties of his abbey. Of this survey the Museum now possesses three volumes, one, Harley MS. 3961, in a foundation collection, the others—Egerton MS. 3034 acquired in 1924, and Egerton MS. 3134 purchased at the recent Phillipps sale (Phillipps MS. 12101)—added in recent times. The two Egerton MSS. relate to properties in Somerset and Devon, the Harley MS. to Wiltshire and Berkshire manors.

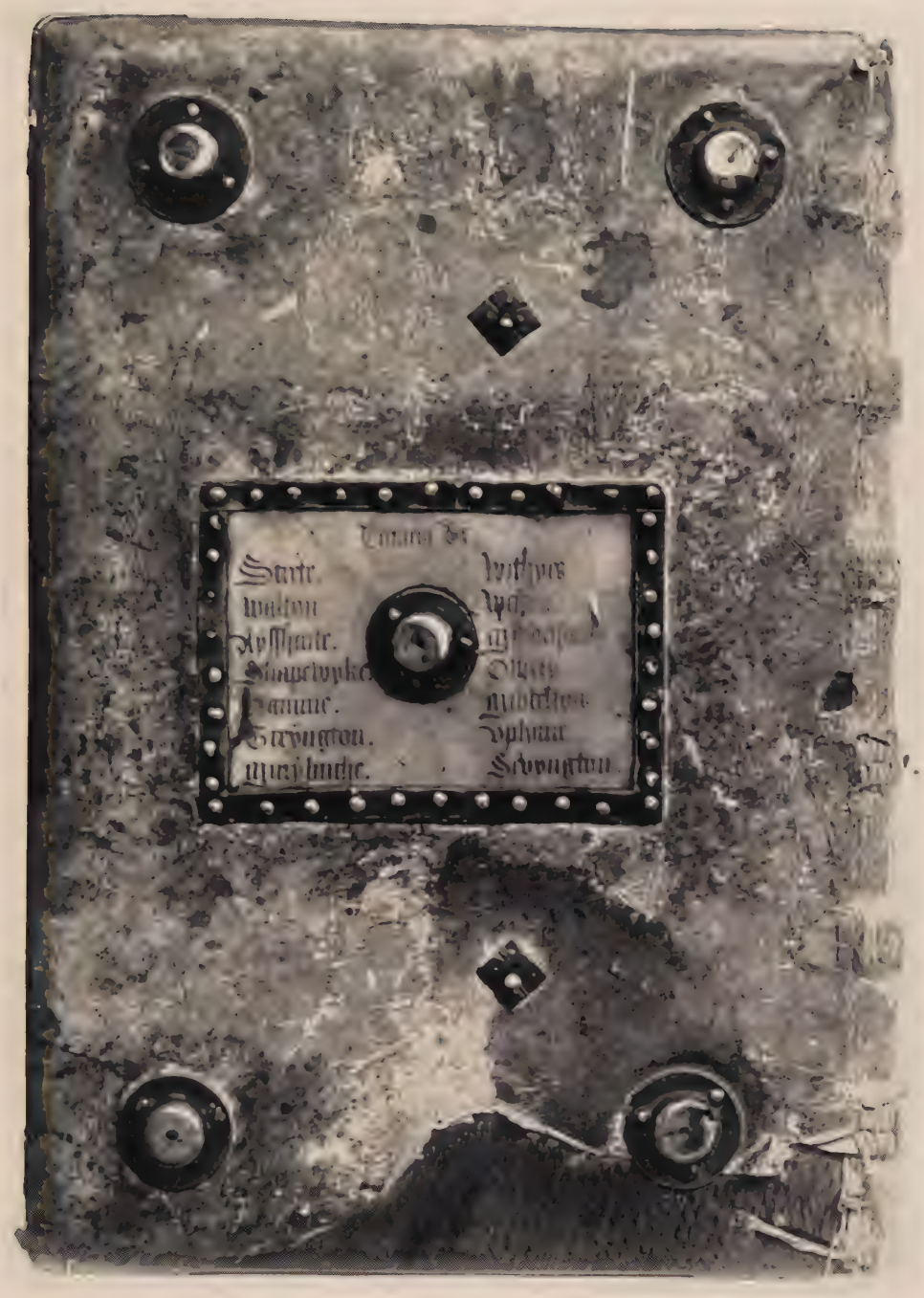
Egerton MS. 3034 was clearly the first of the series as projected and so opens with a general introduction in which is set out how Beere, after his work upon the buildings, finding the deeds in the muniment room (or 'schaccarium cellerarii forinsici sic antiquitus ab intrantibus nuncupatum') very scanty and in confusion, decided to undertake at his own expense a survey of the lands of his monastery. For this purpose he employed John FitzJames, then steward of Glastonbury, William Lange, auditor, and Thomas Gunwyn, a clerk profoundly versed in the records of the monastery, who, with John Horne, bailiff of Whitstone, undertook the necessary measurements, Thomas Somerset and William Walton assisting, all under the supervision of brother Thomas Sutton, external cellarer of Glastonbury, who wrote the introduction.

The first volume (Egerton 3034) opens with a perambulation of the twelve hides of Glastonbury made by Beere in 1503. Then follow surveys of the town of Glastonbury itself, West Pennard, Godney, Meare, Northlode, East Brent, Lympsham, South Brent, Berrow, Wrington, Marksbury, and Houndstreet. These properties are

mostly in North Somerset. The recently acquired Egerton MS. 3134 carries on the record for properties lying south of the Brue: Street, Walton, Ashcott, Shapwick, Ham, Greinton, Moorlinch, Withies, Weston Zoyland, Middlezoy, Othery, Middleton, and Seavington or Sevenhampton Deneys; one manor treated here, Uplyme, is in Devon. Harley MS. 3961 deals with Wiltshire manors: Grittleton, Nettleton, Kington, Christian Malford, Winterbourne Monkton, Badbury, Idmiston, Domerham, &c., and with Ashbury in Berkshire.

The actual work of surveying began in 1515 and continued, on the evidence of these volumes, at least till 1519. In the case of each manor the survey begins with a perambulation of the bounds (this has sometimes not been entered), followed by a detailed list of tenants, holdings, and rents. After the rental a number of memoranda are usually added, chiefly in the form of notes on the customs of the manor. In some cases full details of buildings, &c., are given and these are sometimes of considerable interest. Thus under East Brent in Somerset the abbot's manor house is described—one of the ten manor houses which, besides his state lodgings at the abbey, his two park houses, and his London house, were always kept in readiness to entertain him and his guests.

'A manor house fitly and sumptuously constructed by John Selwood, late abbot (d. 1493), containing a chapel, a hall, a dining room, chambers both high and low, a buttery, a cellar, a pantry, a kitchen, a larder and a house on the south side of the kitchen called "Wodehouse" with rooms in the upper story called "Gisten Chambers" and other rooms nobly built and with a porch sumptuously adorned with [*lacuna*] and arms, and enclosed with a paling of sawn wood eight feet in height, the whole site including the garden within the paling containing one acre. Item, in the outer court there is a stable with a solar and hayhouse built by the same abbot, the site with the aforesaid barton and pinfold containing three perches. Item, on the north side of the said manor is an orchard containing three acres, one perch and a half planted by the said abbot with trees bearing apples and pears of the finest fruit, the produce whereof is worth 40 s. in an ordinary year, and all about the said orchard are



XXIV. BINDING OF TERRIER OF GLASTONBURY ABBEY

trees growing, to wit, elms and oaks of marvellous height and thickness where herons are wont to build and to rear their young.'

The volumes into which these surveys were copied were strongly bound in oak boards covered with deerskin, each cover equipped with five brass bosses. On the back cover were two attachments for thong-clasps and all the corners were strengthened by strips of brass. In the centre of the back cover a piece of vellum, with the names of the properties under a sheet of transparent horn, was framed in strips of brass firmly attached by brass-headed nails. Egerton MSS. 3054, 3154 still retain these bindings, that of Eg. 3154 being a particularly fine example of a monastic binding in excellent condition (see Pl. XXIV). From the binding of Harley 3961 only the vellum contents-list survives.

Inserted in Egerton 3054 is a letter, dated 16 February 1543, from Sir Richard Southwell, Sir Thomas Moyle, two of the General Surveyors, and Sir William Stainsford, attorney to the General Surveyors, to the High Steward, the particular surveyor, the auditor and the receiver of Glastonbury lands, ordering them to hand over to Richard Watkins, to whom the King has granted 'those his manors of Markesburye, Hundstert and Cameleigh with the patronages of bothe the churches and all other their appurtenaunces, . . . all . . . evidences escriptes and munymentes courtrolles terrers, bookes of accomptes and feodaries and all other recordes.' One of these men, Sir Thomas Moyle, had with two others drawn up the survey of the temporalities of Glastonbury which is printed in Dugdale's *Monasticon*, ed. 1817, i, p. 10, from the original roll in the Bodleian Library. He had been one of those commissioned to examine Richard Whiting, Beere's successor, in 1539, and, when Thomas Cromwell set down among his 'remembrances' the famous phrase: 'The abbot of Glaston to be tried at Glaston, and also executed there with his complycys', he added Moyle's name among the counsellors to give evidence against him. Whiting was duly hanged on the Torr on November 15.

The newly acquired volume, Egerton 3134 (which, according to a note in the Phillipps folio Catalogue, came from the collection of Edmund Goodenough, Dean of Wells (d. 1845)), does not appear to

have been used by students of monastic or local history. Egerton 3034 was in 1727 in the possession of Charles Lord Bruce, son of the Earl of Ailesbury, and Thomas Hearne printed a great part of the volume (omitting details of actual holdings) in his edition of John of Glastonbury's Chronicle. The Harley MS. was used by Elias Ashmole, who copied from it the survey of Ashbury (printed posthumously in his *Antiquities of Berkshire*, 1719, vol. i). The manuscript (which had originally belonged to Sir Henry Spelman) was then in the possession of Thomas Rawlinson, at whose sale in 1734 the Earl of Oxford acquired it for the Harley Library. Sir Richard Colt Hoare printed from this source in his *History of Modern Wiltshire* passages relating to Wiltshire manors. R. Flower.

36. GIFTS FROM MR GABRIEL WELLS.

MR GABRIEL WELLS, to whose generosity the Museum has repeatedly been indebted, has given to the Department of Manuscripts a miscellaneous collection of papers, all but one of them purchased, by request of Mr Wells, for presentation to the Museum, by Monsieur Seymour de Ricci at the recent sale of Phillipps MSS. (24 and 25 June).

The exception is the autograph and signed manuscript of an article by W. E. Gladstone on Tennyson's *Locksley Hall Sixty Years After*, which appeared in *The Nineteenth Century*, January 1887, under the title '"Locksley Hall" and the Jubilee'. With it is a letter, 23 December 1886, to the editor, James Knowles, referring to the article, which Gladstone calls 'the very humble Christmas gift which you have paid me the compliment of asking'. This article, with the accompanying letter, has received the number Add. MS. 43871.

The documents bought at the Phillipps sale are lots 53, 160, 260, and 307. The most notable of these is the second, which is a very interesting collection of sixty-two (originally seventy-one) impressions in red wax of seals of Hampshire towns and families, apparently collected for the purpose of an heraldic visitation of the county made between 17 July and 16 August 1686 by Sir Henry St. George, Clarenceux. The impressions are numbered consecutively (the series, owing to the loss of a leaf containing the first nine, now begins at no. 10), and

are furnished with brief notes on the seal and its owner, usually in the hand of Robert Dale, afterwards Richmond Herald, who, with William Allain, accompanied St George. As a specimen of these notes that on the seal of Andover may be quoted: 'The Seal of Andever kept in y^{e} Councell house under three keys whereof y^{e} p^{e}sent Bailiff keeps two and the Chamberlaine one.' A comparison of the entries makes it possible to construct a rough itinerary of the visitation, as follows: 19 July, Winchester (no. 14); 21 July, Andover (18); 29 July, Southampton (30), after intervening visits to Romsey (21), Lymington (22), and Christchurch (23); 3 August, Newport, Isle of Wight (46); 6 August, Portsmouth (47); 16 August, Beaurepaire (in Sherborne St John; 70), after intervening visits to Petersfield (57) and Basingstoke (63). This volume was formerly Phillipps MS. 29792 and is now Add. MS. 43872. It may be added that the original record of the visitation is in the College of Arms.

The other items consist of miscellaneous deeds and papers relating to Cambridgeshire (lot 53), the parishes of St Clement Danes and St Vedast, London (lot 260), and Middlesex (lot 307).

H. I. Bell.

37. 'HOME, SWEET HOME.'

MR L. McCORMICK-GOODHART has deposited on loan in the Department of Manuscripts for a period of five years, through the Friends of the National Libraries, an autograph copy of 'Home, Sweet Home' signed and dated 18 September 1829, and given by the author (John Howard Payne) to Mrs Joshua Bates, with two additional verses specially written for her. This is the copy mentioned on pp. 93–4 of Gabriel Harrison, *The Life and Writings of John Howard Payne*, 1875, the additional verses being printed on p. 278 of the same work. Arrangements have been made for its exhibition in a special case in the lobby of the Department.

38. RECENTLY ACQUIRED INCUNABULA.

A SMALL but perceptible gap in the collection of early printed books has recently been filled by the acquisition of a copy of Manilius, *Astronomica*, with the commentary of Laurentius Boncontrius, completed at Rome on 26 October, 1484. This book is

the most important of the four known productions of an anonymous craftsman whom Proctor had perforce to be content with styling 'the Printer of Manilius'. His work stands somewhat apart from that of other Roman printers, inasmuch as the single fount of medium-sized gothic which served him for all purposes is identical in face with one employed by Henricus de Colonia at Bologna and Siena at the same date, with only the presence of a few majuscules from type 4 of Bartholomaeus Guldinbeck to link it up with Rome. The selection of such a face for printing a humanistic text like the poem of Manilius is decidedly unusual, but it seems that in 1484 the only roman of medium size available in the City to any one desirous of commissioning work of this class was that in possession of Eucharius Silber (type 2). Bonincontrius, who liked to describe himself as 'astrologus et poeta', had lectured on Manilius in Florence as early as 1474, being among the first Italian scholars to do so. This, however, is the first printing of his commentary and also the first printing of any commentary on Manilius, of whom three plain-text editions had previously appeared. Its value is small and it does not appear ever to have been reprinted. Bibliographical references: Hain *10706; Proctor †3964; press-mark of Museum copy, IB. 19305.

Another recent acquisition of some interest is a copy of the first edition of Domenico Cavalca, *Esposizione del Credo di Dio in volgare*, signed by Peregrino Pasquale at Venice on 25 September 1489. The Dominican Cavalca, who died in 1342, wrote a number of devotional treatises in the vernacular and six of these retained their popularity long enough to attract the attention of the early printers, thirty-five editions in all being registered under the name of Cavalca in the *Gesamtkatalog der Wiegendrucke*. The *Esposizione del Credo* was the least appreciated, perhaps because it was the lengthiest, of the six and the present edition is the only one recorded of the fifteenth century; the text has hitherto been represented in the Library only by an edition of 1763. Bibliographical references: Hain 4797 and 6812; *Gesamtkatalog* 6398; press-mark of Museum copy, IA. 22266.

Another recent acquisition, the *De vera nobilitate* of Buonaccorso da Montemagno, 'sine nota' but printed at Milan about 1480, is

connected with the history both of English literature and of English typography. A translation of it was made by John Tiptoft, Earl of Worcester, and was included by Caxton with the Earl's versions of Cicero's *De senectute* and *De amicitia* in a volume printed in 1481 (Proctor 9640). A few years later it was taken up by Henry Medwall to serve as a basis for his play of *Fulgens and Lucres*, which was probably performed in 1497 and ranks as the earliest secular drama in the English language. The present is the first separate edition of Buonaccorso's original 'controuersia' but not the actual editio princeps, this forming part of a collection of ten Latin dialogues printed anonymously at Cologne in 1473 (Proctor 1101, IB. 3752). While the Cologne edition gives the author correctly as 'Bonacursus Pistoriensis', the tract is here ascribed to Leonardus (Brunus) Aretinus, the Florentine humanist, presumably because so famous a name was thought more likely to attract purchasers than that of the comparatively obscure Buonaccorso. The roman fount with which this edition is printed was used round about the year 1480 in several Milanese offices, but the press owned or supervised by the humanist Bonus Accursius is the most likely to have produced a text of this description. Bibliographical references: Hain 1576; Reichling; press-mark of Museum copy, IA. 26571. VICTOR SCHOLDERER.

39. BOOKS PRESENTED BY SIR CHARLES SHERRINGTON.

IT is a considerable time since the Department of Printed Books received so munificent a gift as that which has accrued to it in the course of the present year by the generosity of Sir Charles Sherrington, O.M., F.R.S. Sixty-three books in all have been presented by him, and almost the entire total consists of specimens of printing of the fifteenth and sixteenth centuries in Germany, Italy, or France. The incunabula number as many as thirty, and among these is a group of over a dozen editions of legal texts which forms a particularly welcome accession to the Museum collection and of which the following may be specified: Clemens V., *Constitutiones*, [J. Grüninger, Strasburg, 1491]; Joannes Bertachinus, *Repertorium utriusque juris*, A. Koberger, Nuremberg, 1483 (no early edition yet in the

Library); Bartolus de Saxoferrato, *Super prima et secunda parte Digesti Noui*, B. de Tortis, Venice, 1493; Jo. Ant. de Sancto Georgio, *Super usibus feudorum*, P. Pincius, Venice, 1498; Troilus Malvetius, *De sortibus*, [U. Rugerius, Bologna, about 1480]; and Hieronymus de Zanitinis, *Contrarietates juris*, Plato de Benedictis, Bologna, 1490 —the two last being the first editions of the dissertations in question. There is a rare medical volume, comprising the tracts of Arnoldus de Villa Nova and Petrus de Abano on poisons and that of Valescus de Tarenta on the plague, printed by Christoph Valdarfer at Milan in 1475, in a brown calf binding stamped with the arms of Pope Pius VI (1775–99), and several further books are of great typographical interest, among them being two specimens of the quasi-private press of Joannes Philippus de Lignamine at Rome, dating from 1471 (Ambrosius, *De officiis*; Joannes de Aragonia, *Orationes duae*), an early work of Arnold Therhoernen at Cologne (Plutarch, *De liberis educandis*, about 1473, in a copy formerly belonging to the Ducal Library at Gotha), and a Latin Psalter in sixteens attributable to Johann Sensenschmidt at Nuremberg, about 1475.

The remainder of Sir Charles Sherrington's gift includes twenty-four books of the sixteenth century, ten being French, eight Italian, and six German. Among them is an octavo Latin Psalter printed by Melchior Lotter at Leipzig in 1502; Diomedes, *De arte grammatica*, printed by Hieronymus Soncinus at Pesaro in 1511, one of the earliest productions of this notable press; and a Pontifical, printed 'perpulchris characteribus' for Ludovicus Martinus at Lyon in 1511, a very handsome folio and possibly the earliest French edition. Lastly, there may be mentioned a curious tract on laughter, Basilio Paravicino, *Discorso del riso*, printed at Como in 1615, and a production of the Curwen Press, Gabriele D'Annunzio, *La figlia di Iorio*, in an English transcript by W. H. Woodward and privately printed for him in 1926. VICTOR SCHOLDERER.

40. BOOKS PRESENTED BY MR ARTHUR GIMSON.

THE renewed generosity of Mr Arthur Gimson has enriched the Library with five further pieces of old printing, each of which has its special interest. The most remarkable is a hitherto entirely

unrecorded Indulgence in favour of contributors to the funds of the Carmelite Order, issued for the province of England by William Breuie and John Byrde, two 'visitatores generales' deputed by the General of the Order in 1516. It is printed in duplicate on each side of a folio sheet, an unusual feature being that both impressions are taken from the same setting up. The printer was probably Pynson. Another noteworthy item is a copy of Philippe de Commines' famous *Cronique et histoire* in the edition produced by Antoine Couteau for Galliot du Pré at Paris in 1525. This edition, described in the title as 'nouuellement reueue et corrigee', is the first giving the complete text, a part only having been included in the two editions published in the preceding year. There are two English law books of great rarity, one an undated edition of the *Statutes of King Henry VII*, signed by Pynson as 'squyre and prenter vnto the Kynges noble grace', the other, John Kitchin's *Le Court leete & Court Baron*, printed by Richard Tottell in 1587. Finally, a copy of Ariosto's *Orlando furioso*, printed as a book for the pocket by Gabriel Giolito at Venice in 1545, is remarkable both as belonging to an edition not often met with and also as being covered by an old Italian red morocco binding with gay and unusual gold tooling, stamps of a chequer pattern and of a sun in splendour occurring repeatedly. VICTOR SCHOLDERER.

41. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

PALAEOLITHS from gravel on Luzborough Hill, near Romsey. *Presented by Major E. C. Linton.*

Neolithic pottery from gravel pit at Ewelme. *Presented by Mr Edwin Plomer.*

Polished flint knife found on Clapham Common. *Presented by Mr Eric S. Gyngell.*

Antiquities from Lake of Neuchâtel, Switzerland, and medieval specimens from Oxford. *Presented by Mr R. Carline.*

Flint and other stone implements from the Marwat Kundi Hills, India. *Presented by Mr T. O. Morris.*

Stone implements and quern from Arabia. *Presented by Mr H. St J. B. Philby.*

Three silver bracelets, deposited with coins about 23 B.C. near Valladolid, Spain. *Purchased.*

Pottery bowl from Anglian burial at Leighton Buzzard, and pottery fragments from Eggington. *Presented by Mr F. G. Gurney.*

Silver spoon with seal top, dated 1558. *Presented by Miss Elizabeth Bywater.*

Bronze signet ring with merchant's mark, sixteenth century. *Presented by Miss D. Worrall.*

Silver watch of G. F. Handel the musician. *Presented by Mr F. E. A. Mackenzie.*

Masonic jewel, Royal Arch, dated 1801. *Presented by Miss S. C. Lambert.*

Gold mourning ring enamelled and dated 1812. *Presented by Mr H. Graves.*

Bristol delft money-box. *Presented by Mr Wallace Elliot.*

Plate from a service of which one piece is marked 'Salopian'. *Presented by Mr. Cecil Higgins.*

Two groups of Italian white porcelain. *Presented by Mr John Mavrogordato.*

COINS AND MEDALS.

A specimen of the silver medal to be given to masons who have been engaged in the building of Liverpool Cathedral for ten years and upwards. *Presented by Sir Frederick M. Radclyffe, K.C.V.O.*

Two electrum hectae of Phocaea of the fifth and one of Lesbos of the fourth century B.C. *Presented by Mr H. C. Hoskier.*

Four silver and five bronze coins of the Roman Empire of the first and second century A.D. *Presented by Monsieur Paul Tinchant.*

Two silver and seventeen bronze Greek coins of Parthia, Syria, &c. and 35 early Arab silver coins. *Presented by Professor Ernst Herzfeld.*

A silver medal commemorating the centenary of the state of Victoria and city of Melbourne. *Presented by the Centenary Celebrations Committee.*

A classified series of prehistoric painted sherds from Tall Halaf. *Presented (in exchange) by Max Freiherr von Oppenheim.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A stone ushabti of Pedi-Amenemapt, 26th Dynasty. *Presented by the Société Jersiaise*, Jersey.

An emerald scaraboid with spiral pattern. *Presented by Mr J. R. Ogden, F.S.A.*

A collection of papyri and facsimiles of papyri, mainly Coptic. *Presented by Messrs Warwick Williams and Marchant.*

A collection of 131 ostraca, sherds, and limestone, with inscriptions in Greek, Coptic, and the demotic character, excavated in the Bucheum at Erment by Sir Robert Mond under the auspices of the Egypt Exploration Society. *Presented by Sir Robert Mond, Kt., LL.D., M.A., F.S.A., F.R.S., &c.*

An amulet of human form, from Bedad, Hazara province, India. *Presented by Mr T. Copeland, C.I.E.*

Two inscribed stone antiquities, an architectural fragment, and a bronze, from S. Arabia. *Presented by Captain J. R. C. Crosslé.*

Two wooden models of the Middle Kingdom, a cartonnage mask, and two other antiquities. *Presented by the Trustees of the Victoria and Albert Museum.*

A stone head of New Kingdom date. *Presented by Miss Barlow Webb.*

An amulet. *Presented by Mr I. M. O'Brien.*

A fragment of an Assyrian relief from Quyunjiq, showing a horse's head. *Presented by Miss Bertha Porter.*

A fragment of a limestone statuette of Gudea, inscribed. *Presented by Mr. Sydney Burney, C.B.E.*

Cast of a stele made for a worker in the Theban necropolis about 1330–1100 B.C. *Presented by Mrs Cecil King.*

ETHNOGRAPHY.

Wooden anthropomorphic post set up on the grave of a witch; Araucanian from Cholchol, Malleco, S. Chile. *Presented by Canon W. R. Simpson.*

(These posts are normally set up in front of the witch's house during her lifetime, and subsequently placed on the grave.)

Copper spear from Katanga District, N. Rhodesia; probably

Lamba or Baluba. (Obtained by George Grey on the expedition to Katanga, about 1905.) *Presented by the Rev. Edwin Smith.*

Wooden Koran rest, from British Somaliland, cotton cloth with silk embroidered border, from Abyssinia, and a large series of fragments of pottery and porcelain of Chinese (Sung), Persian, and Arabian origin, from old deserted towns in British Somaliland and Saad-in Island. *Presented by Mr A. T. Curle.*

An ethnographical series consisting of a bow and bow-case and numerous examples of bead-work and quill-work from the Plains Indians of North America. *Presented by Miss M. Dollman.*

A series of finely flaked stone arrowheads from Brent County, Colorado, U.S.A. *Presented by the citizens of Las Animas, Colorado.*

Series of tapas from Fiji, from various localities; two of them formerly in King Thakombau's family, and about 60 years old. *Presented by Mr R. F. Kingerley.*

Large series of photographs illustrating (*a*) the Worora tribe, Kimberley, N.W. Australia, rock-paintings of the same region, and (*b*) the Loritja tribe, Central Australia. *Presented by Mr H. R. Balfour.*

A collection of pottery, beads, bronze and iron implements, and other finds from megalithic graves—about 600 B.C.—at Sulur Talak, Coimbatore, S. India, excavated by the late Colonel W. H. Tucker. *Given by Mrs C. M. Tucker.*

ORIENTAL ANTIQUITIES.

A Kutani bottle, eighteenth century. *Presented by Mr A. S. de Pinna.*

PRINTED BOOKS.

A Descriptive Bibliography of the Books printed at the Ashendene Press, MDCCCXCV–MCMXXXV. Shelley House, Chelsea, 1935. *Presented by Mr C. H. St J. Hornby.*

PRINTS AND DRAWINGS.

Roger Fry: An Italian Garden. Water-colour. *Presented by Sir Augustus M. Daniel.*

Carl Rotky: Wörthersee. Colour-woodcut. *Presented by the artist.*

Josef Weisz: Pietà. Woodcut. *Presented by the artist.*

A. E. Popham: Catalogue of the Fitzroy Fenwick Collection of Drawings (1935). *Presented by Mr Fitzroy Fenwick.*

Nine Miscellaneous engravings of the sixteenth and seventeenth centuries. *Presented by the Hon. Clare Stuart Wortley.*

Henry Bright: Two pencil drawings. *Presented by Mr Arthur Laws.*

Fifty-four Book-plates by members of the Australian Ex-libris Society. *Presented by Mr P. Neville Barnett.*

James Fitton: Three Lithographs. *Presented by the Artist.*

Joseph Hecht: Eight engravings. *Presented by Monsieur le Sénateur Henri Brunet.*

Julius Komjati: Fourteen etchings. *Presented by the Artist.*

Paul Helleu: Portrait of J. P. Heseltine. Dry-point, with an original study on the reverse. *Presented by Mr D. R. H. Williams.*

Karl Hagedorn: Two water-colours. *Presented by Mr A. W. Brickell.*

RECENT PUBLICATIONS

THE seventh Part of the *Catalogue of Books printed in the XVth Century now in the British Museum*, which has just appeared, brings to a conclusion the descriptions of the Italian printed incunabula begun in 1916 with the publication of Part IV (Subiaco and Rome). It contains, besides the usual information, the much-needed alphabetical index (61 pages) to all the books described in the four parts (IV–VII) of the Italian section, as well as a general introduction dealing with the literature printed in Italy during the period and a map of 'Italia typographica'. In his introduction to the German section prefixed to Part III of the *Catalogue* Dr. A. W. Pollard remarked that this constituted for the moment the largest collection of German incunabula which had been fully catalogued. A similar claim can now, twenty-two years later, be advanced for the Italian section. The total of editions described therein only just falls short of 4,200, representative of the output of fifty-eight printing centres (out of rather more than seventy known), and the types employed

in these books are illustrated by 922 separate facsimiles, of which number almost exactly one-third represents Venetian founts. The completion of Italy leaves little more than one-fifth of the Museum incunabula still outside the *Catalogue*, the residue including the books printed in France, the Low Countries, Spain and Portugal, and England. The price of the volume is £3 12*s.* 6*d.*

The eleventh volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in July of this year. This instalment carries the letter B from the middle of the heading BARTH to the beginning of the heading BAYE, in 996 columns as against 524 columns in the corresponding section of the previous edition. It contains no very extensive headings, the largest being Bavaria, in 45 columns; but it includes such important names as Thomas Bartolinus, Bartholomaeus Anglicus, Bartolus de Saxoferrato, Saint Basil the Great, and Baudelaire.

With the publication of part IV of the *Catalogue of Hebrew and Samaritan Manuscripts at the British Museum*, this work is brought to a conclusion. (It may be parenthetically observed that although the Samaritan MSS. figure in the title-page they have not been described in the *Catalogue*, but are reserved for a separate volume.) The present part has been compiled by Mr J. Leveen, and contains the introduction, indexes and comparative tables, brief descriptions of accessions, and addenda and corrigenda. The first three parts of this *Catalogue*, which were compiled by the late Rev. G. Margoliouth, appeared at intervals between 1899 and 1915. Owners of previous volumes are certainly entitled to an apology for the long delay in the appearance of this part; but the War and multifarious departmental duties, as well as other causes, have all contributed obstacles to the publication of the final part. The delay has been fruitful in some respects, for it has been possible to re-examine a number of the manuscripts described and to revise and expand the descriptions. In addition, fresh material has been collected from reviews of previous volumes of the work and from other sources, and has been incorporated in the addenda and corrigenda. The present volume which, like its predecessors, is in quarto size, contains pp. xiii+208, and costs £2 17*s.* 6*d.*

The reproduction in colour of the maps in Christopher Saxton's atlas of England and Wales, which was begun in 1932, has been completed, and the 38 folios of the atlas, comprising an engraved portrait of Queen Elizabeth, two pages of preliminary tables, a general map of England and Wales, and all the county maps on 34 sheets, are now on sale. These facsimiles, already on sale separately, will shortly be procurable in a single volume, with a modern title-page and introduction prefixed. The price of the atlas in this form will be announced later.

The 6*d.* pamphlet on *The Mount Sinai Manuscript of the Bible* has now been published in a fourth revised edition. H. THOMAS.

LOPE DE VEGA EXHIBITION

TO commemorate the tercentenary of the death of Lope de Vega, the great national poet and dramatist of Spain, an exhibition of autograph manuscripts and printed editions of his works was opened in the Manuscripts Saloon at the beginning of September.

The manuscripts shown are a volume of Lope de Vega's official correspondence as secretary to the Duke of Sessa, and three plays, including *Las Bizarrías de Belisa*, the last known play in the dramatist's autograph.

The printed editions have been selected from the extremely rich collection of the author's works in the Museum to illustrate his pre-eminent position as a dramatist, and his versatility in other branches of literature. Fifteen volumes of plays and fifteen miscellaneous works, for the most part first editions, are shown. The former include Lope's first play, *El Verdadero Amante*, written at the age of twelve, but retouched for publication; his first published play, printed in a Lisbon collection of 1603; several of his most famous plays, and others which illustrate his influence on the French and English theatres. The miscellaneous works, in prose or verse, or both, include several of English interest—*La Hermosura de Angélica*, a long poem written while Lope was serving in the Invincible Armada, *La Dragontea*, an epic on Sir Francis Drake's last voyage, and the *Corona Trágica*, a poem on the life and death of Mary Queen of Scots.

It should be recorded that the richness of the Museum collection in Lope's dramatic works is due in large measure to John Rutter Chorley, who on his death in 1867 bequeathed his extensive collection of rare Spanish plays to the British Museum. H. THOMAS.

APPOINTMENTS

THE Principal Trustees have made the following appointments:

To be an Assistant-Keeper in the Department of Oriental Printed Books and MSS.: Norman Cecil Sainsbury, M.A., of Peterhouse and Pembroke College, Cambridge.

To be Temporary Assistant Cataloguers: Miss Annie O'Donovan, B.A., of Girton College, Cambridge. Frederick Fuller, M.A., of Liverpool, Paris, Munich, and Harvard Universities. Sidney John Ernest Southgate, B.A., of St. Andrew's College, University of Sydney, and Balliol College, Oxford.

Corrigenda

Vol. X, No. 1.

p. 1. In the description of the *cire perdue* process, an essential stage was omitted. Before the molten bronze is poured, the wax has been melted out of the mould, and care taken that no trace of it remains.

p. 37, *l.* 14 from bottom. For 'Brown Willis' read 'Browne Willis'.

RECENT PUBLICATIONS

CODEX ALEXANDRINUS in reduced photographic facsimile. Old Testament, Part II. I Samuel—II Chronicles. 232 plates. 1931. £2 2s.

CATALOGUE OF PAINTINGS RECOVERED FROM TUN-HUANG BY SIR AUREL STEIN. By ARTHUR WALEY. Pp. lii+328. 1931. 8vo. £2.

SUPPLEMENTARY CATALOGUE OF THE TAMIL BOOKS. By L. D. BARNETT. Pp. 695. 1931. £3 3s.

GENERAL CATALOGUE OF PRINTED BOOKS. Vols. I to XI (1931–35), A–Baye. Each £4 (to original subscribers £3).

THE LUTTRELL PSALTER. 183 Plates, with an Introduction by E. G. MILLAR. 1932. £5 5s.

A GUIDE TO THE ISLAMIC POTTERY OF THE NEAR EAST. By R. L. HOBSON. 1932. 2s.

CORPUS VASORUM ANTIQUORUM (Great Britain fasc. X, British Museum VII). Edited by F. N. PRYCE. 48 plates. 1932. 15s.

CASTS OF PERSIAN SCULPTURES OF THE ACHAEMENID PERIOD. 12 Plates. 1932. 6s. (with portfolio 7s.) or 6d. each.

CATALOGUE OF DRAWINGS BY DUTCH AND FLEMISH ARTISTS. Vol. IV. Drawings of the XV and XVI Centuries. By A. E. POPHAM. 1932. 83 plates. £2 7s. 6d.

GUIDE TO THE PRINCIPAL COINS OF THE GREEKS from *circa* 700 B.C. to A.D. 270, based on the work of BARCLAY V. HEAD. 50 plates. 1932. 15s.

CATALOGUE OF ADDITIONS TO THE MANUSCRIPTS 1916–1920. 1933. £3 10s.

CATALOGUE OF THE GREEK, ETRUSCAN, AND ROMAN PAINTINGS AND MOSAICS. By R. P. HINKS. Pp. lxxi + 157, with 168 figs. and 32 plates. 1933. £2.

FACSIMILE OF THE MS. OF AL-KITĀB AL-BĀRI' FI 'L-LUGHAH, by AL-ḴĀLĪ. Edited by A. S. FULTON. Pp. 16, with 148 plates. 1933. 10s. 6d.

GUIDE TO THE EXHIBITION OF ENGLISH ART. 1934. 1s. 6d.

SUBJECT INDEX OF MODERN BOOKS ACQUIRED BY THE BRITISH MUSEUM from 1925 to 1930. Pp. 1759. 1933. £5 5s.

SAXTON'S ATLAS OF THE COUNTIES OF ENGLAND AND WALES, reproduced in colour. Frontispiece portrait of Queen Elizabeth, 7s. 6d. Single sheets, 5s. each. Complete in 38 plates, with preliminary tables and introduction, in one volume, *in preparation.*

WOODCUTS OF THE FIFTEENTH CENTURY. Edited by CAMPBELL DODGSON. Vol. I. Pp. 28. Frontispiece and 65 plates. 1934. £2 10*s*. Vol. II. Coloured Frontispiece and Plates 66–117. 1935. £2 10*s*.

FACSIMILE OF THE MS. OF DĪWĀN I ẔU'L-FAḲĀR, the collected poems of Ẓu'l-Faḳār Shirwānī. Edited by E. EDWARDS. Pp. 466. 1934. 15*s*.

THE ASSYRIAN SCULPTURES. By C. J. GADD. Pp. 77, with 18 illustrations. 1934. 1*s*. 6*d*.

EXCAVATIONS AT UR: THE ROYAL CEMETERY, by C. L. WOOLLEY and others. Two volumes. I. Pp. xx + 64, with coloured frontispiece and map; II. Plates 274 (37 in colour). 1934. £4 4*s*.

CATALOGUE OF POLITICAL AND PERSONAL SATIRES IN THE DEPARTMENT OF PRINTS AND DRAWINGS. Vol. V, 1771–1783. By MARY DOROTHY GEORGE. 1935. Pp. xxxix, 851. £2 2*s*.

HIERATIC PAPYRI IN THE BRITISH MUSEUM. Third Series. Chester Beatty Gift. Edited by ALAN H. GARDINER. 2 vols. Vol. I, Text. Pp. xiii, 142. Vol. II, 72 Plates of transcriptions in photo-lithography and 23 in collotype. 1935. £4 15*s*.

CATALOGUE OF ARABIC PRINTED BOOKS. By A. G. ELLIS. Vol. III. Indexes by A. S. FULTON, M.A. 1935. Pp. 454. £2.

FRAGMENTS OF AN UNKNOWN GOSPEL AND OTHER EARLY CHRISTIAN PAPYRI. Edited by H. I. BELL and T. C. SKEAT. 5 collotype plates. 1935. 4*s*. net.

GREEK AND ROMAN PORTRAIT-SCULPTURE. By R. P. HINKS. 1935. Pp. 35 with 48 plates. 2*s*.

CATALOGUE OF BOOKS PRINTED IN THE XVTH CENTURY. Part VII. Italy: Genoa—Unassigned. Addenda. By V. SCHOLDERER. Pp. lxxxviii, 901–1213, facsimiles 73–109. 1935. £3 12*s*. 6*d*.

THE MOUNT SINAI MANUSCRIPT OF THE BIBLE. 4 Illustrations. 4th edition, Revised. 1935. 6*d*.

CATALOGUE OF THE HEBREW AND SAMARITAN MANUSCRIPTS. Part IV. Indexes, Accessions, etc. By J. Leveen. Pp. xv + 208. 1935. £2 17*s*. 6*d*.

REPLICAS AND CASTS of the finest objects from Ur can be supplied to order. List and prices will be sent on application to the Department of Egyptian and Assyrian Antiquities.

FULL LISTS OF THE PUBLICATIONS, PICTORIAL POSTCARDS, PHOTOGRAVURES and other Reproductions issued by the British Museum can be had on application to the Director, British Museum, London, W.C. 1.